

University of
Massachusetts Press



New Books for Fall & Winter 2011–2012

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Cover art:
 Louis Comfort Tiffany and Samuel Coleman for Tiffany Glass and
 Decorating Company, tile mosaic from the Havemeyer entrance hall,
 1891–1892. Courtesy University of Michigan Museum of Art.
 From *A Kind of Archeology*, p. 8.



The University of Massachusetts Press is a member
 of the Association of American University Presses.

Compelling first-person accounts of the struggle to secure equal rights for Americans with disabilities

What We Have Done

An Oral History of the Disability Rights Movement

Fred Pelka

"Nothing about us without us" has been a core principle of American disability rights activists for more than half a century. It represents a response by people with disabilities to being treated with scorn and abuse or as objects of pity, and to having the most fundamental decisions relating to their lives—where they would live; if and how they would be educated; if they would be allowed to marry or have families; indeed, if they would be permitted to live at all—made by those who were, in the parlance of the movement, "temporarily able-bodied."

In *What We Have Done: An Oral History of the Disability Rights Movement*, Fred Pelka takes that slogan at face value. He presents the voices of disability rights activists who, in the period from 1950 to 1990, transformed how society views people with disabilities, and recounts how the various streams of the movement came together to push through the Americans with Disabilities Act of 1990, the most sweeping civil rights legislation since passage of the Civil Rights Act of 1964. Beginning with the stories of those who grew up with disabilities in the 1940s and '50s, the book traces how disability came to be seen as a political issue, and how people with disabilities—often isolated, institutionalized, and marginalized—forged a movement analogous to the civil rights, women's rights, and gay rights movements, and fought for full and equal participation in American society.



"This book makes a unique and important contribution to the field of disability movement history. Featuring the words of both activist foot soldiers and movement leaders, *What We Have Done* documents how people with diverse disabilities fought against prejudice and discrimination and won landmark political and legal victories equivalent to those of the African American and other civil rights movements of twentieth-century America."

—Mary Lou Breslin, cofounder of the Disability Rights Education and Defense Fund

FRED PELKA, an independent scholar, is author of *The ABC-CLIO Guide to the Disability Rights Movement* and *The Civil War Letters of Charles F. Johnson, Invalid Corps* (University of Massachusetts Press, 2004).

Disability Studies/American History

592 pp., 24 illus.

\$29.95t paper, ISBN 978-1-55849-919-5

\$90.00 unjacketed cloth, ISBN 978-1-55849-918-8

February 2012

ORDER TOLL FREE 1-800-537-5487



A lively history of American journalism from the colonial era to the present day

Covering America

A Narrative History of a Nation's Journalism
Christopher B. Daly

Today many believe that American journalism is in crisis, with traditional sources of news under siege from a failing business model, a resurgence of partisanship, and a growing expectation that all information ought to be free. In *Covering America*, Christopher B. Daly places the current crisis within a much broader historical context, showing how it is only the latest in a series of transitions that have required journalists to devise new ways of plying their trade.

Drawing on original research and synthesizing the latest scholarship, Daly traces the evolution of journalism in America from the early 1700s to the “digital revolution” of today. Analyzing the news business as a business, he identifies five major periods of journalism history, each marked by a different response to the recurrent conflicts that arise when a vital cultural institution is housed in a major private industry.

Throughout his narrative history Daly captures the ethos of journalism with engaging anecdotes, biographical portraits of key figures, and illuminating accounts of the coverage of major news events as well as the mundane realities of day-to-day reporting.

A veteran journalist, CHRISTOPHER B. DALY teaches journalism and history at Boston University. He is coauthor of *Like a Family: The Making of a Southern Cotton Mill World*, which won the Albert J. Beveridge Award of the American Historical Association and the Merle Curti Award of the Organization of American Historians.

“A comprehensive, fresh telling of an important dimension of American history. *Covering America* adds shape and new understanding to the intriguing stories many of us know as myths of origin, from Ben Franklin’s escape from printer’s devil servitude to biographies of such greats as David Halberstam and H. L. Mencken. Daly is skeptical enough to dig into the facts behind the legends, but happily he is not on a debunking crusade. His obvious faith in journalism as an honorable estate (as Louis Rubin calls it) and learned profession (as Robert E. Lee tried to envision it) comes through.”

—Douglas Cumming, author of *The Southern Press: Literary Legacies and the Challenge of Modernity*

“This is grand narrative as it should be—deftly balancing nuanced and consequential portraits of individual characters (Mencken, Luce, Hearst, Winchell, Lippmann) with compelling accounts of the big developments. . . . I learned much from it and I truly enjoyed it.”

—Bruce Schulman, author of *The Seventies: The Great Shift in American Culture, Politics, and Society*

American History/Journalism

576 pp., 72 illus.

\$49.95 cloth, ISBN 978-1-55849-911-9

February 2012

A probing analysis of the impact of
American policing operations abroad

Modernizing Repression

Police Training and Nation Building in
the American Century

Jeremy Kuzmarov

As American troops became bogged down first in Iraq and then Afghanistan, a key component of U.S. strategy was to build up local police and security forces in an attempt to establish law and order. This approach, Jeremy Kuzmarov shows, is consistent with practices honed over more than a century in developing nations within the expanding orbit of the American empire. From the conquest of the Philippines and Haiti at the turn of the twentieth century through Cold War interventions and the War on Terror, police training has been valued as a cost-effective means of suppressing radical and nationalist movements, precluding the need for direct U.S. military intervention and thereby avoiding the public opposition it often arouses.

Unlike the spectacular but ephemeral pyrotechnics of the battlefield, police training programs have had lasting consequences for countries under the American imperial umbrella, fostering new elites, creating powerful tools of social control, and stifling political reform. These programs have also backfired, breeding widespread resistance, violence, and instability—telltale signs of “blowback” that has done more to undermine than advance U.S. strategic interests abroad.

JEREMY KUZMAROV is Jay P. Walker Assistant Professor of History at the University of Tulsa and author of *The Myth of the Addicted Army: Vietnam and the Modern War on Drugs* (University of Massachusetts Press, 2009).



“A timely and important work, impressive for the breadth of its research, the clarity of its organization, the depth of its insight, and the acuity of its focus on a problem that has remained, for over a century, central to U.S. foreign policy.”

—Alfred W. McCoy, author of *Policing America's Empire: The United States, the Philippines, and the Rise of the Surveillance State*

“A splendid contribution to the existing literatures that will be highly valued and much quoted by scholars and practitioners alike.”

—Martha D. Huggins, author of *Political Policing: The United States and Latin America*

A volume in the series
Culture, Politics, and the Cold War

American History/International Relations

424 pp.

\$29.95 paper, ISBN 978-1-55849-917-1

\$80.00 unjacketed cloth, ISBN 978-1-55849-916-4

March 2012

ORDER TOLL FREE 1-800-537-5487



A provocative reappraisal of the legacy
of a major American writer

Ralph Ellison and the Genius of America

Timothy Parrish

Ralph Ellison has long been admired as the author of one of the most important American novels of the twentieth century, *Invisible Man*. Yet he has also been dismissed by some critics as a writer who only published one major work of fiction and a black intellectual out of touch with his times. In this book, Timothy Parrish offers a fundamentally different assessment of Ellison's legacy, describing him as the most important American writer since William Faulkner and someone whose political and cultural achievements have not been fully recognized.

Embracing jazz artist Wynton Marsalis's characterization of Ellison as the unacknowledged "political theorist" of the civil rights movement, Parrish argues that the defining event of Ellison's career was not *Invisible Man* but the 1954 Supreme Court decision that set his country on the road to racial integration. In Parrish's view, no other American intellectual, black or white, better grasped the cultural implications of the new era than Ellison did; no other major American writer has been so misunderstood.

Drawing on Ellison's recently published "unfinished" novel, newly released archival materials, and unpublished correspondence, Parrish provides a sustained reconsideration of the writer's crucial friendships with Richard Wright, Robert Penn Warren, and C. Vann Woodward to show how his life was dedicated to creating an American society in which all could participate equally. By resituating Ellison's career in the historical context of its making, Parrish challenges the premises that distorted the writer's reception in his own lifetime to make the case for Ellison as the essential visionary of post-Civil War America.

"Timothy Parrish's *Ralph Ellison and the Genius of America* argues for a new understanding of Ralph Ellison's importance to American life and literature. Eschewing what he believes to be artificial divisions between art and politics, Parrish contends that Ellison's 1952 classic, *Invisible Man*, provided a blueprint for the civil rights revolution that followed. The book's greatest contribution comes in the way that it explicates Ellison's relationships—personal, philosophical, and literary—with Philip Roth, Richard Wright, C. Vann Woodward, Robert Penn Warren, and Martin Luther King, Jr."

—Adam Bradley, coeditor of *Three Days before the Shooting: The Modern Library Edition of Ralph Ellison's Second Novel*

TIMOTHY PARRISH is professor of English at Florida State University. He is author of *Walking Blues: Making Americans from Emerson to Elvis* (2001) and *From Civil War to the Apocalypse: Postmodern History and American Fiction* (2008), both published by the University of Massachusetts Press.

American Studies/Literary Studies

280 pp.

\$26.95 paper, ISBN 978-1-55849-922-5

\$80.00 unjacketed cloth, ISBN 978-1-55849-921-8

December 2011

Winner of the Grace Paley Prize in
Short Fiction

Girls in Trouble

Stories

Douglas Light

An abandoned girl, a savaged heart, a fatal hit and run—the thirteen stories in this powerful collection explore the scattered wreckage of life's survivors. The characters in *Girls in Trouble* struggle to overcome loss and find their way through a world of desire and menace, redemption and error. Normalcy, a state always just beyond reach, glitters and beckons, impelling them forward. A relationship disintegrates while a pot of crabs boils. A man vows to end his destructive lifestyle before it ruins his family and future. A young woman fights to free herself from the weight of an unwanted inheritance. A girl finds herself lost in the storm of her parent's break up. These stories crackle and sing with an urgency and longing that lingers long after the last page is read.

"A collection—any collection, whether of art, or stories, or Hummel figurines—implies two questions. How are these things similar and, more subtly, how are they different? *Girls in Trouble*, fittingly, takes difference as its great subject—the differences between men and women, here and there, facts and truth. It's the acute, exacting scrutiny of what lies between these pairings—the history between a man and a woman, the mystery between fact and truth, the 'somewhere between where we don't want to be and where we're going,' as one character puts it—that truly distinguishes this work. From terse and diverse fragments, Douglas Light has assembled a coherent, echoing vision of the world between—a world we all, in our own ways, inhabit."

—Peter Ho Davies, contest judge and author of *The Welsh Girl* and *The Ugliest House in the World: Stories*



"These are gems of stories, slyly, skillfully interrelated and captivating in their economy, truth, and acid wisdom."

—Frederic Tuten, author of *Self Portraits: Fictions, The Green Hour, and Tintin in the New World*

"If only the girls of Douglas Light's spell-binding collection, *Girls in Trouble*, knew that a storyteller with such talent and insight was telling the complicated truth of their lives. Light enters the minds, hearts, and hurts of these characters with prose that is often lyrical, and always hypnotic. You will ache for these girls, most importantly you will root for them!"

—Heidi Durrow, author of *The Girl Who Fell from the Sky*

DOUGLAS LIGHT is the author of the novel *East Fifth Bliss* (2007), which received the Benjamin Franklin Award for Fiction and was made into a movie in 2010. His second novel, *Where Night Stops*, will be published in the spring of 2012. Born in Indianapolis, he has lived in New York City since 1995.

Fiction

160 pp.

\$24.95t cloth, ISBN 978-1-55849-923-2

October 2011

Published in cooperation with the Association of Writers & Writing Programs (AWP)

ORDER TOLL FREE 1-800-537-5487



"An extremely important book for early American and Jewish studies, based on extensive scholarship, clearly and interestingly written, and suitable for general readers as well as scholars interested in either of those topics."

—William Pencak, author of *Jews and Gentiles in Early America, 1654–1800*

"Offers a sustained analysis of how the ancient biblical Israelites and the physical presence of their latter-day descendants in colonial America figured prominently in Puritan typology, eschatology, and covenant theology. What makes this study intriguing is that Hoberman goes beyond the ideological similarities of Puritan theology and biblical Judaism by scrutinizing the personal interactions between Puritan elites and Jewish merchants, scholars, and rabbis."

—Reiner Smolinski, author of *The Threefold Paradise of Cotton Mather*

MICHAEL HOBERMAN is associate professor of English and folklore at Fitchburg State University and author of *How Strange It Seems: The Cultural Life of Jews in Small-Town New England* (University of Massachusetts Press, 2008).

Examines the history of colonial New England through the lens of its first settlers' Judeocentric worldview

New Israel / New England

Jews and Puritans in Early America

Michael Hoberman

The New England Puritans' fascination with the legacy of the Jewish religion has been well documented, but their interactions with actual Jews have escaped sustained historical attention. *New Israel/New England* tells the story of the Sephardic merchants who traded and sojourned in Boston and Newport between the mid-seventeenth century and the era of the American Revolution. It also explores the complex and often contradictory meanings that the Puritans attached to Judaism and the fraught attitudes that they bore toward the Jews as a people.

More often than not, Michael Hoberman shows, Puritans thought and wrote about Jews in order to resolve their own theological and cultural dilemmas. A number of prominent New Englanders, including Roger Williams, Increase Mather, Samuel Sewall, Benjamin Colman, Cotton Mather, Jonathan Edwards, and Ezra Stiles, wrote extensively about post-biblical Jews, in some cases drawing on their own personal acquaintance with Jewish contemporaries.

Among the intriguing episodes that Hoberman investigates is the recruitment and conversion of Harvard's first permanent instructor of Hebrew, the Jewish-born Judah Monis. Later chapters describe the ecumenical friendship between Newport minister Ezra Stiles and Haim Carigal, an itinerant rabbi from Palestine, as well as the life and career of Moses Michael Hays, the prominent freemason who was Boston's first permanently established Jewish businessman, a founder of its insurance industry, an early sponsor of the Bank of Massachusetts, and a personal friend of Paul Revere.

American History/Jewish Studies

296 pp., 13 illus.

\$28.95 paper, ISBN 978-1-55849-920-1

\$80.00 unjacketed cloth, ISBN 978-1-55849-906-5

November 2011

The definitive study of a hallmark of early American vernacular architecture

Meetinghouses of Early New England

Peter Benes

Built primarily for public religious exercises, New England's wood-frame meetinghouses nevertheless were closely wedded to the social and cultural fabric of the neighborhood and fulfilled multiple secular purposes for much of the seventeenth and eighteenth centuries. As the only municipal building in the community, these structures provided locations for town and parish meetings. They also hosted criminal trials, public punishments and executions, and political and religious protests, and on occasion they served as defensive forts, barracks, hospitals, and places to store gunpowder.

Today few of these once ubiquitous buildings survive. Based on site visits and meticulous documentary research, *Meetinghouses of Early New England* identifies more than 2,200 houses of worship in the region during the period from 1622 to 1830, bringing many of them to light for the first time.

Within this framework Peter Benes addresses the stunning but ultimately impermanent blossoming of a New England “vernacular” tradition of ecclesiastical/municipal architecture. He pinpoints the specific European antecedents of the seventeenth-century New England meetinghouse and traces their evolution through the eighteenth and early nineteenth centuries into Congregational, Presbyterian, and Baptist churches heavily influenced by an Anglican precedent that made a place of worship a “house of God.” Undertaking a parish-by-parish examination, Benes draws on primary sources—original records, diaries, and contemporary commentators—to determine which religious societies in the region advocated (or resisted) this evolution, tying key shifts in meetinghouse architecture to the region’s shifting liturgical and devotional practices.



"The product of four decades of thorough and meticulous research, this clearly written work is the most important book on early New England architecture since the publication of Abbott Lowell Cummings's *The Framed Houses of Massachusetts Bay* in 1979. It not only builds on Peter Benes's own earlier publications on New England meetinghouses, but it supplants them and to a degree every other book on the subject."—Kevin M. Sweeney, Amherst College

PETER BENES is director of the Dublin Seminar for New England Folklife in affiliation with Historic Deerfield, Inc., in Deerfield, Massachusetts. His previous books include *The Masks of Orthodoxy: Folk Gravestone Carving in Plymouth County, Massachusetts, 1689-1805* (University of Massachusetts Press, 1977).

512 pp., 120 illus., 7" x 10" format
\$49.95 cloth, ISBN 978-1-55849-910-2
March 2012

ORDER TOLL FREE 1-800-537-5487

A Kind of Archeology



Collecting
American Folk Art,
1876–1976

Elizabeth Stillinger

“American folk art has been studied exhaustively from the standpoint of the objects themselves, but Elizabeth Stillinger’s long-awaited book is the first to take a comprehensive look at the material’s earliest collectors and their motivations. . . . The clarity of Stillinger’s writing makes her extraordinary intellectual synthesis not only accessible but appealing to laymen and scholars alike.”

—Barbara Luck (from the foreword)

ELIZABETH STILLINGER is author of five books, including *The Antiquers* (1980). BARBARA LUCK is curator of paintings, drawings, and sculpture at Colonial Williamsburg.

PREVIOUSLY ANNOUNCED

A richly illustrated survey of a uniquely American design tradition

A Kind of Archeology

Collecting Folk Art in America, 1876–1976

Elizabeth Stillinger

Foreword by Barbara Luck

This book explores the world of American folk art collectors—people who saw the beauty and value of the folk-art portraits, weathervanes, and carvings that mainstream America had hitherto relegated to attics, barns, and dust bins. Although pioneer collectors sought out and preserved objects that are today regarded as icons, little has been known of their motivations, aesthetics, or display techniques.

Unlike the mainly white, professional, male collectors of furniture, silver, and other traditional decorative arts who were the subject of Elizabeth Stillinger’s classic study *The Antiquers*, the earliest folk art collectors were a bohemian crowd made up of women, artists, immigrants, oddballs, and outsiders. They were drawn to folk art not by its prestige value but by its artistic, instructive, and ethnological significance.

A Kind of Archeology begins by examining the evolution of the concept of folk art, relating it to nineteenth- and early twentieth-century movements such as romanticism, nationalism, arts and crafts, and colonial revivalism. Four sections follow, each presenting a category of collector—antiquarian and ethnologist, modernist, decorator and aesthete, and patriot and nationalist—and offering portraits of individual collectors and dealers.

The book closes with the exhibition *The Flowering of American Folk Art, 1776–1876*, which opened in 1974. The show was so successful that prices shot skyward, and folk objects, after a century of being disregarded, misunderstood, then championed by a few enthusiasts and gradually accepted in a small segment of the art world, finally entered the realm of highly desirable and collectible art.

Art History/American Studies

464 pp., 217 color & 139 black-and-white illus., 9" x 10" format
\$65.00 cloth, ISBN 978-1-55849-744-3
October 2011

Traces the history of a bustling
New England seaport from its
colonial beginnings to the present

Gateway to Vacationland

The Making of Portland, Maine

John F. Bauman

Situated on a peninsula jutting into picturesque Casco Bay, Portland has long been admired for its geographical setting—the “beautiful city by the sea,” as native son Henry Wadsworth Longfellow called it. At the same time, Portland’s deep, ice-free port has made it an ideal site for the development of coastal commerce and industry. Much of the city’s history, John F. Bauman shows, has been defined by the effort to reconcile the competing interests generated by these attributes—to balance the imperatives of economic growth with a desire to preserve Portland’s natural beauty.

Caught in the crossfire of British and French imperial ambitions throughout the colonial era, Portland emerged as a prosperous shipbuilding center and locus of trade in the decades following the American Revolution. During the nineteenth century it became a busy railroad hub and winter port for Canadian grain until a devastating fire in 1866 reduced much of the city to ruins. Civic leaders responded by reinventing Portland as a tourist destination, building new hotels, parks, and promenades, and proclaiming it the “Gateway to Vacationland.”

After losing its grain trade in the 1920s and suffering through the Great Depression, Portland withered in the years following World War II as it wrestled with the problems of deindustrialization, suburbanization, and an aging downtown. Efforts at urban renewal met with limited success until the 1980s, when a concerted plan of historic preservation and the restoration of the Old Port not only revived the tourist trade but eventually established Portland as one of America’s “most livable cities.”



“An extremely well researched overview of Portland’s history. The author does a particularly good job connecting that history to the larger national narrative. In fact, there are points in the book where I almost felt as if I were actually in Portland watching the pageant of American history unfold around me.”

—Michael J. Rawson, author of *Eden on the Charles: The Making of Boston*

JOHN F. BAUMAN, a historian, is visiting research professor of planning, development, and environment at the Muskie School of Public Service, University of Southern Maine.

American History/Urban Studies

256 pp., 28 illus.

\$26.95 paper, ISBN 978-1-55849-909-6

\$80.00 unjacketed cloth, ISBN 978-1-55849-908-9

February 2012

ORDER TOLL FREE 1-800-537-5487



“A remarkable feat of archival research. . . . This will be an important book that will further our understanding of this complicated moment in American history.”

—David Brody, author of *Visualizing American Empire: Orientalism and Imperialism in the Philippines*

BONNIE M. MILLER is assistant professor of American studies at the University of Massachusetts Boston.

How nineteenth-century media makers helped shape national opinion

From Liberation to Conquest

The Visual and Popular Cultures of the Spanish-American War of 1898

Bonnie M. Miller

The American people overwhelmingly supported the nation's entry into the Spanish-American War of 1898, which led to U.S. imperial expansion into the Caribbean and Pacific. In this book, Bonnie M. Miller explores the basis of that support, showing how the nation's leading media makers—editorialists, cartoonists, filmmakers, photographers, and stage performers—captured the public's interest in the Cuban crisis with heart-rending depictions of Cuban civilians, particularly women, brutalized by bloodthirsty Spanish pirates.

Although media campaigns initially advocated for the United States to step in to rescue Cuba from the horrors of colonial oppression, the war ended just months later with the U.S. acquisition of Spain's remaining empire, including Cuba, Puerto Rico, Guam, and the Philippines. President William McKinley heeded the call for war, with the American people behind him, and then proceeded to use the conflict to further his foreign policy agenda of expanding U.S. interests in the Caribbean and Far East.

Miller examines the shifting media portrayals of U.S. actions for the duration of the conflict, from liberation to conquest. She shows how the media capitalized on the public's thirst for drama, action, and spectacle and adapted to emerging imperial possibilities. Growing resistance to American imperialism by the war's end unraveled the consensus in support of U.S. policy abroad and produced a rich debate that found expression in American visual and popular culture.

American History/Cultural Studies

344 pp., 88 illus.

\$29.95 paper, ISBN 978-1-55849-924-9

\$80.00 unjacketed cloth, ISBN 978-1-55849-905-8

October 2011

The story of a historic library of women's writing at the 1893 World's Fair

Right Here I See My Own Books

The Woman's Building Library at the World's Columbian Exposition

**Sarah Wadsworth and
Wayne A. Wiegand**

On May 1, 1893, the World's Columbian Exposition in Chicago opened its gates to an expectant public eager to experience firsthand its architectural beauty, technological marvels, and vast array of cultural treasures gathered from all over the world. Among the most popular of the fair's attractions was the Woman's Building, a monumental exhibit hall filled with the products of women's labor—including more than 8,000 volumes of writing by women. *Right Here I See My Own Books* examines the progress, content, and significance of this historic first effort to assemble a comprehensive library of women's texts.

By weaving together the behind-the-scenes story of the library's formation and the stories between the covers of books on display, Wadsworth and Wiegand firmly situate the Woman's Building Library within the historical context of the 1890s. Interdisciplinary in approach, their book demonstrates how this landmark collection helped consolidate and institutionalize women's writing in conjunction with the burgeoning women's movement and the professionalization of librarianship in late nineteenth-century America.

Americans in this period debated a wide range of topics, including women's rights, gender identity, racial politics, nationalism, regionalism, imperialism, and modernity. These debates permeated the cultural climate of the Columbian Exposition. Wadsworth and Wiegand's book illuminates the range and complexity of American women's responses to these issues within a public sphere to which the Woman's Building provided unprecedented access.



"A compelling case study of how women's literature and culture were defined and institutionalized in the progressive era."

—Susan Belasco, University of
Nebraska, Lincoln

SARAH WADSWORTH is associate professor of English at Marquette University and author of *In the Company of Books: Literature and Its "Classes" in Nineteenth-Century America* (University of Massachusetts Press, 2006).

WAYNE A. WIEGAND is F. William Summers Professor of Library and Information Studies Emeritus at Florida State University and author, most recently, of *Main Street Public Library: Community Places and Reading Spaces in the Rural Heartland, 1876–1956*.

Library History/Women's Studies

288 pp.

\$28.95 paper, ISBN 978-1-55849-928-7

\$80.00 unjacketed cloth, ISBN 978-1-55849-927-0

January 2012

A volume in the series

Studies in Print Culture and the History of the Book

ORDER TOLL FREE 1-800-537-5487



How a group of nonprofessional historians forced a reassessment of Abraham Lincoln's life story

Everybody's History

Indiana's Lincoln Inquiry and the Quest to Reclaim a President's Past

Keith A. Erikson

Revered by the public, respected by scholars, and imitated by politicians, Abraham Lincoln remains influential more than two hundred years after his birth. His memory has inspired books, monuments, and museums and also sparked controversies, rivalries, and forgeries. That so many people have been interested in Lincoln for so long makes him an ideal subject for exploring why history matters to ordinary Americans as well as to academic specialists.

In *Everybody's History*, Keith A. Erikson focuses on the Southwestern Indiana Historical Society—an organization composed of lawyers, historians, collectors, genealogists, teachers, college presidents, and newspaper editors—who joined together during the 1920s and 1930s to recover a part of Lincoln's life his biographers had long ignored: the years from age seven to twenty-one when he lived on the Indiana frontier. Participants in the "Lincoln Inquiry," as it was commonly known, researched old records, interviewed aging witnesses, hosted pageants, built a historical village, and presented their findings in public and in print. Along the way they defended their methods and findings against competitors in the fields of public history and civic commemoration, and rescued some of Indiana's own history by correcting a forgotten chapter of Lincoln's.

Everybody's History traces the development of popular interest in Lincoln to uncover the story of an extensive network of nonprofessional historians who contested old authorities and advanced new interpretations. In so doing, the book invites all who are interested in the past to see history as both vital to public life and meaningful to everybody.

"This book should be required reading for any public history program as it sheds light not only on the evolution of the field but also on the occasional 'disconnect' between public history and academia. It also acknowledges the rivalries and jealousies that can develop between scholars and between researchers, which is still the case today."

—Timothy P. Townsend,
Lincoln Home National Historic Site

KEITH A. EREKSON is assistant professor of history at the University of Texas at El Paso.

American History

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January 2012

A volume in the series
Public History in Historical Perspective

A wide-ranging exploration of the culture of American politics in the early decades of the Cold War

Liberty and Justice for All?

Rethinking Politics in Cold War America

Edited by Kathleen G. Donohue

From the congressional debate over the “fall of China” to the drama of the Army–McCarthy hearings to the kitchen faceoff between Richard Nixon and Nikita Khrushchev, the political history of the early Cold War was long dominated by studies of presidential administrations, anticommunism, and foreign policy. In *Liberty and Justice for All?* a group of distinguished historians representing a variety of disciplinary perspectives—social history, cultural history, intellectual history, labor history, urban history, women’s history, African American studies, and media studies—expand on the political history of the early Cold War by rethinking the relationship between politics and culture. How, for example, did folk music help to keep movement culture alive throughout the 1950s? How did the new medium of television change fundamental assumptions about politics and the electorate? How did American experiences with religion in the 1950s strengthen the separation of church and state? How did race, class, and gender influence the relationship between citizens and the state? These are just some of the questions addressed in this wide-ranging set of essays.

In addition to volume editor Kathleen G. Donohue, contributors include Howard Brick, Kari Frederickson, Andrea Friedman, David Greenberg, Grace Elizabeth Hale, Jennifer Klein, Laura McEnaney, Kevin M. Schultz, Jason Scott Smith, Landon R. Y. Storrs, and Jessica Weiss.

KATHLEEN G. DONOHUE is associate professor of history at Central Michigan University and author of *Freedom from Want: American Liberalism and the Idea of the Consumer*.



“An excellent, well-written, and very fresh look at the long 1950s from a variety of different and interesting perspectives. Taken as a whole, the essays raise a host of questions about our standard narrative of the postwar era, the Cold War era and its dour man in the gray flannel suit domesticity story. And many of them provide some intriguing answers to questions that have scarcely even been raised by other historians.”

—James B. Gilbert, coeditor of *Rethinking Cold War Culture*

American History

400 pp.

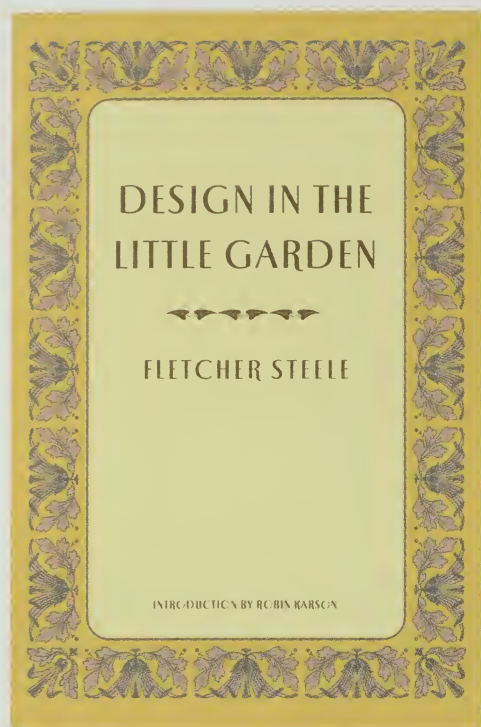
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For sixty years, FLETCHER STEELE (1885–1971) practiced landscape architecture as a fine art, designing nearly seven hundred gardens from Boston to Detroit and New Brunswick, Canada, to Asheville, North Carolina. ROBIN KARSON is executive director of the Library of American Landscape History and author of *Fletcher Steele, Landscape Architect*; *The Muses of Gwinn*; and *A Genius for Place: American Landscapes of the Country Place Era* (University of Massachusetts Press, 2007).

Gardening/Landscape Design

152 pp., 8 color & 8 black-and-white illus.
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A new edition of a classic work in the field of garden and landscape design

Design in the Little Garden

Fletcher Steele

Introduction by Robin Karson

Among the many books published about garden design, few manage to get at so many vital aspects of the topic so pungently as Fletcher Steele's *Design in the Little Garden*. First published in 1924, and reissued here with a new introduction by Robin Karson, the book captures the sense of possibility that Steele and his landscape architectural colleagues felt as the nation's population swelled and the middle class spilled out of the cities into new suburbs.

One of the foremost landscape designers of the early twentieth century, Steele published frequently in both popular and professional magazines, on topics that ranged from horticulture to conservation, civic improvement, modernism, and space composition. In this slim volume, he tackles the challenges of designing the residential landscape, while also addressing architectural and planning issues and recommending several innovative strategies for suburban house design.

Steele organized his book for clarity and ease of use. Brief chapters focus on both process ("Buying Land") and features ("The Flower Garden," "Rock, Wild, and Wall Gardens," "Grading, Steps, Walks," "Toolhouse, Cold Frames," etc.). In the course of guiding an imaginary couple through the exercise of buying a new home and designing, planting, and maintaining the surrounding yard, he gives life to the guiding principles of cohesion and utility.

Written in an engaging voice, with a sharp wit sometimes tempered by affectionate exasperation, *Design in the Little Garden* provides a concise summary of Steele's design principles and a delightful read for anyone interested in garden design at any scale.

Distributed for Library of American Landscape History

The story of one of Chicago's most celebrated landscapes

Graceland Cemetery

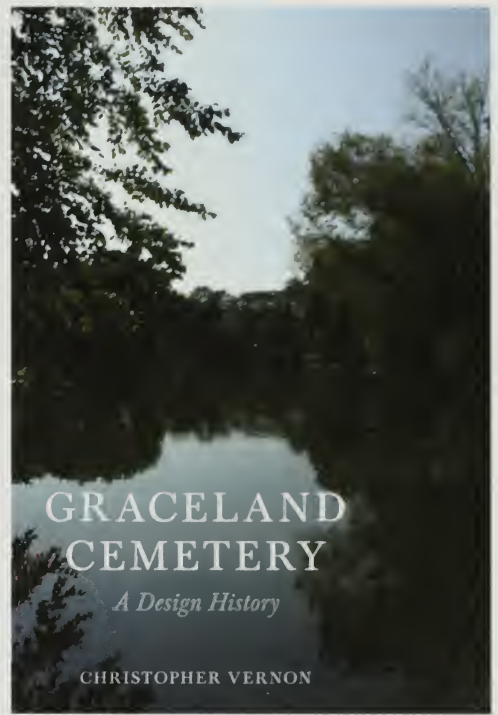
A Design History

Christopher Vernon

Graceland Cemetery in Chicago was founded in 1860 and developed over several decades by a series of landscape gardeners whose reputations today figure among the most important in the field. An exemplar of the rural cemetery type, Graceland was Chicago's answer to its eastern counterparts, Mount Auburn in Cambridge and Laurel Hill in Philadelphia. While the initial layout of the cemetery was the work of William Saunders, designer of Laurel Hill, the cemetery is most often associated with a later style of design that featured exclusive use of native plants. Graceland was considered one of the most perfect expressions of this design approach, hailed as the most "modern" cemetery in existence and "the admiration of the world." In this book, Christopher Vernon carefully recovers the history of Graceland and the many hands that helped to shape its influential layout.

Following Saunders's work, a succession of individuals contributed to the long evolution of Graceland's landscape, including H. W. S. Cleveland, William Le Baron Jenney, and O. C. Simonds. In recent years, renewed interest in native plants and principles associated with the Prairie School of landscape design has led to a focus on Simonds's contributions. While Vernon discusses Simonds's work, he also considers the work of the cemetery's other designers.

Known as the "Cemetery of Architects" because so many notable ones are buried there, Graceland remains a heavily visited attraction. This richly illustrated book helps readers understand how the influential and still beautiful landscape was developed over many generations, casting new light on the careers of several important landscape architects.



"Vernon has thoroughly chronicled the complex web of people, places, and events comprising the development of one of the most influential cemeteries in the United States."

—William Tishler, editor of *Midwestern Landscape Architecture*

CHRISTOPHER VERNON is an associate professor in the Faculty of Architecture, Landscape, and Visual Arts at the University of Western Australia. He contributed the introduction to a new edition of *The Prairie Spirit in Landscape Gardening* by Wilhelm Miller (University of Massachusetts Press, 2002).

Landscape Design

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The Vietnam War in American Memory

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Patrick Hagopian

A Choice Outstanding Academic Title

A study of American attempts to come to terms with the legacy of the Vietnam War, this book highlights the central role played by Vietnam veterans in shaping public memory of the war.

Tracing the evolution of the image of the Vietnam veteran from alienated dissenter to traumatized victim to noble warrior, Patrick Hagopian describes how efforts to commemorate the war increasingly downplayed the political divisions it spawned in favor of a more unifying emphasis on honoring veterans and promoting national “healing.”

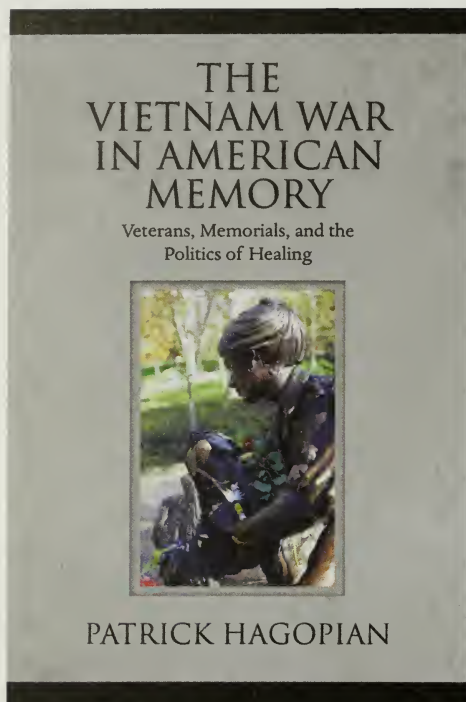
“Patrick Hagopian’s long-awaited book, decades in the making, arrives at a time when the U.S. military intervention in Vietnam has become a hot topic in memory studies. . . a powerful reflection on the healing power and moral equivocation of war memorials.”

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PATRICK HAGOPIAN is senior lecturer in American studies at Lancaster University.



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How Robert Kennedy emerged as a champion of the poor during the 1960s

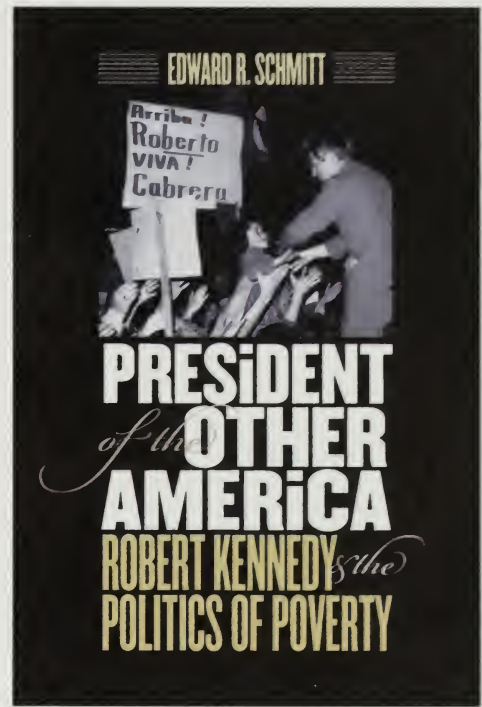
President of the Other America

Robert Kennedy and the Politics of Poverty
Edward R. Schmitt

Robert Kennedy's abbreviated run for the presidency in 1968 has assumed almost mythical proportions in American memory. His campaign has been romanticized because of its tragic end, but also because of the foreign and domestic crises that surrounded it. Yet while most media coverage initially focused on Kennedy's opposition to the Vietnam War as the catalyst of his candidacy, another issue commanded just as much of his attention. That issue was poverty. Stumping across the country, he repeated the same antipoverty themes before college students in Kansas and Indiana, loggers and women factory workers in Oregon, farmers in Nebraska, and business groups in New York. Although his calls to action sometimes met with apathy, he refused to modify his message. "If they don't care," he told one aide, "the hell with them."

As Edward R. Schmitt demonstrates, Kennedy's concern with the problem of poverty was not new. Although critics at the time accused him of opportunistically veering left in order to outflank an unpopular president, a closer look at the historical record reveals a steady evolution rather than a dramatic shift in his politics.

"A balanced, thoughtful work on Robert Kennedy's evolving communitarian, antipoverty ideology that convincingly argues for Kennedy's central role in the development of antipoverty approaches in the 1960s."—*Register of the Kentucky Historical Society*



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EDWARD R. SCHMITT is associate professor of history at the University of Wisconsin–Parkside.

American History

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How dissident artists became cultural emissaries during the early decades of the Cold War

Upstaging the Cold War

American Dissent and Cultural Diplomacy, 1940–1960

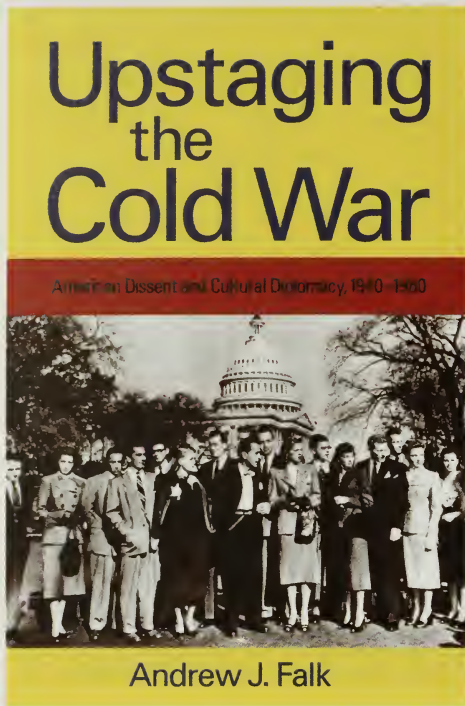
Andrew J. Falk

Honorable Mention, Stuart L. Bernath Book Prize,
Society for the History of American Foreign Relations

Traditional interpretations of the 1950s have emphasized how American anti-communists deployed censorship and the blacklist to silence dissent, particularly in the realm of foreign policy. Yet those efforts at repression did not always succeed. Throughout the early years of the Cold War, a significant number of writers and performers continued to express controversial views about international relations in Hollywood films, through the new medium of television, on the Broadway stage, and from behind the scenes.

By promoting superpower cooperation, decolonization, nuclear disarmament, and other taboo causes, dissident artists such as Lillian Hellman, Arthur Miller, Rod Serling, Dalton Trumbo, Reginald Rose, and Paddy Chayefsky managed both to stretch the boundaries of Cold War ideology and to undermine some of its basic assumptions. Working at times under assumed names and in some cases outside the United States, they took on the role of informal diplomats who competed with Washington in representing America to the world.

Ironically, the dissidents' international appeal eventually persuaded the U.S. foreign policy establishment that their unconventional views could be an asset in the Cold War contest for "hearts and minds," and their artistic work an effective means to sell American values and culture abroad. By the end of the 1950s, the Eisenhower administration not only appropriated the work of these talented artists but enlisted some of them to serve as official voices of Cold War cultural diplomacy.



"Falk takes a decidedly different approach toward the Cold War in a long overdue examination of the post-WWII dissent in the U.S. and its relationship to U.S. foreign policy. . . . A welcome addition built around excellent research. . . . Highly recommended."

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ANDREW J. FALK is assistant professor of history at Christopher Newport University.

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LAWRENCE G. SMITH received his PhD in the history of American civilization from Harvard University and attended the University of Padua as a Fulbright scholar. He lives in New York City.

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E. BRUCE BROOKS is research professor of Chinese and A. TAEKO BROOKS is research associate at the University of Massachusetts Amherst.

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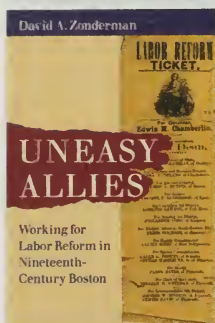
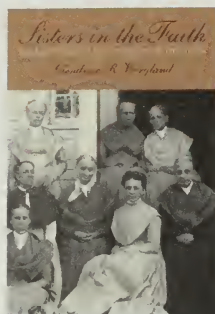
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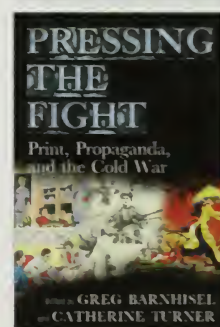
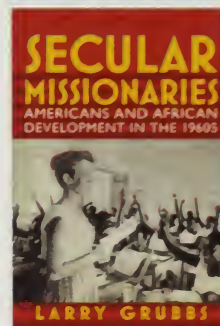
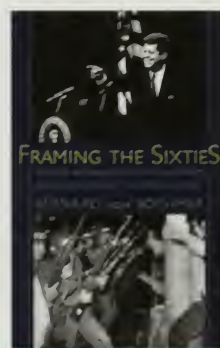
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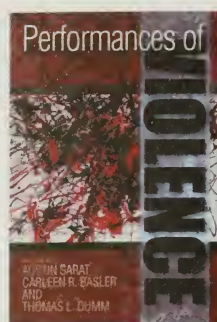
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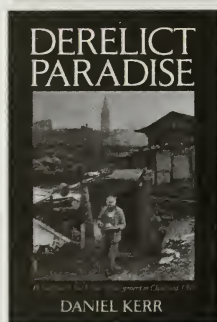
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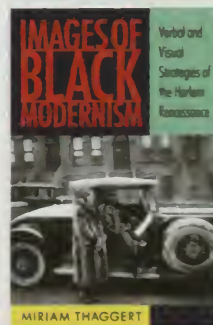
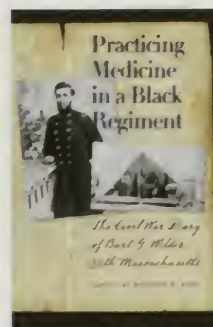
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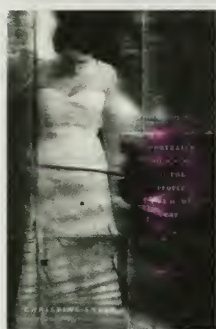
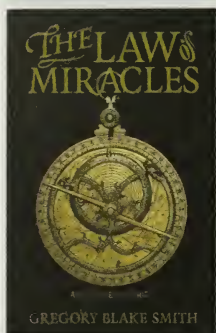
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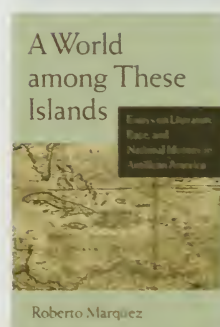
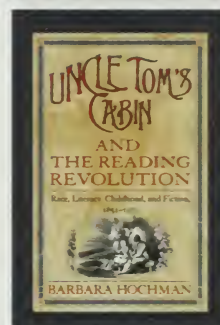
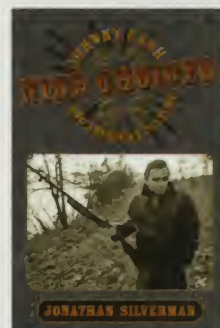
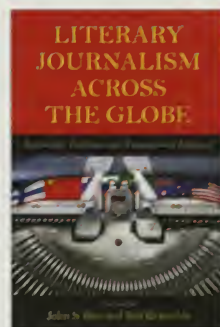
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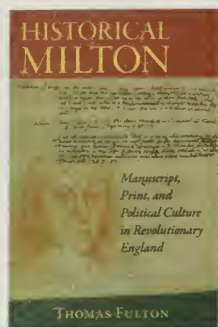
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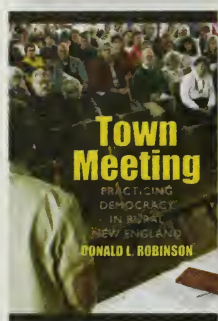
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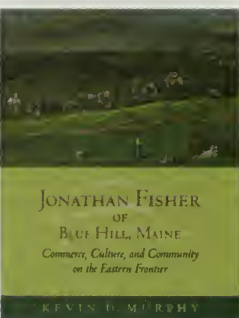
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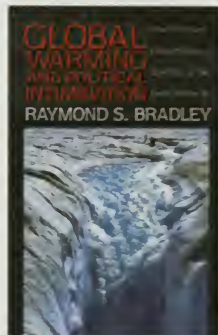
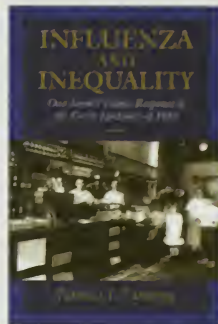
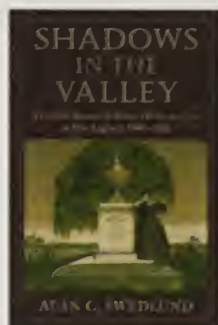
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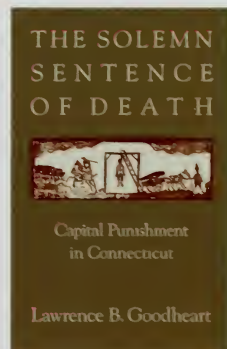
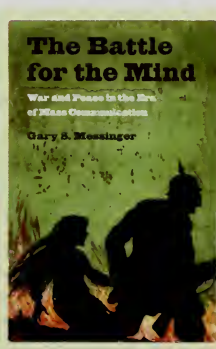
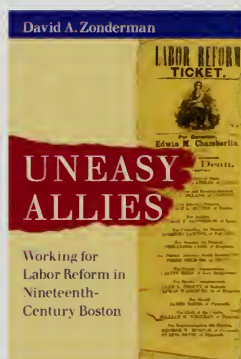
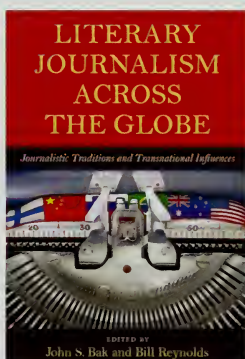
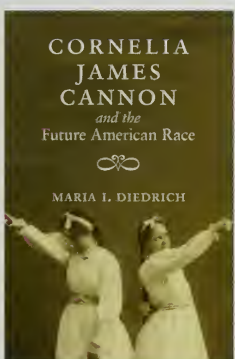
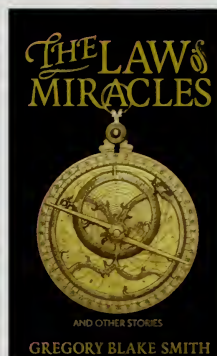
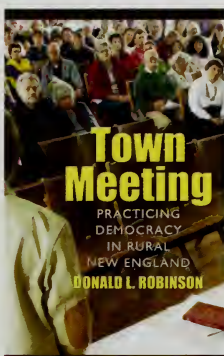
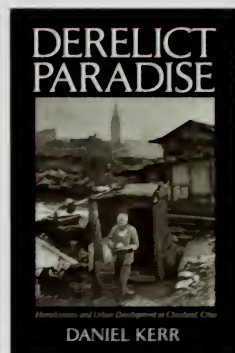
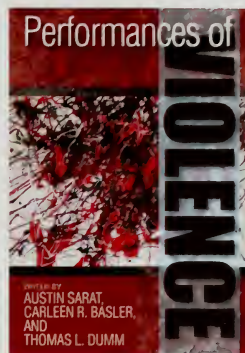
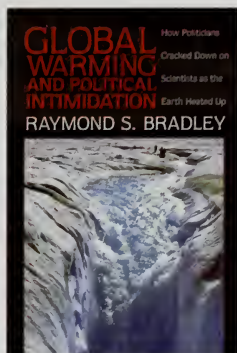
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